

7A

A mon ami Monsieur Josef Přibík

Deuxième
TARANTELLE

pour
Piano
par
Génari Karganoff.
Op. 17.
Pr. M. 2 _

Propriété de l'Éditeur pour tous Pays
Enregistré aux Archives de l'Union
Grande Médaille d'or

Hambourg, D. Rahter.
Gr. Reichenstr. 49.



St. Pétersbourg, A. Büttner.
Perspective de Nevsky 22

Commissionnaire et Fournisseur de la Société musicale Imp. russe du Conservatoire
et de la Société Philharmonique de St. Pétersbourg



U

Deuxième Tarantelle.

Presto a capriccio.

G. Karganoff, Op. 17.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It begins with a forte (*f*) dynamic and contains several measures of rests. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment. Dynamics include *f*, *m.d.* (mezzo-forte), and *f*. The system concludes with a *cresc.* (crescendo) marking.

The second system continues the piece with two staves. The upper staff features a melodic line with accents and dynamic markings of *sf* (sforzando) and *p* (piano). The lower staff provides a steady accompaniment. The tempo is marked **Vivace.** and the texture is described as *leggero* (light). The system ends with the instruction *8va bassa* (8va bassa), indicating an octave drop for the final section.

The third system consists of two staves, continuing the melodic and accompanimental themes. It includes dynamic markings of *sf* and *p*. The system concludes with a final melodic phrase in the upper staff.

First system of musical notation. The treble clef staff features a melodic line with a long slur over the first four measures and a dynamic marking of *f* followed by *p*. The bass clef staff provides harmonic support with chords and single notes, including a dynamic marking of *sf* followed by *p* in the fifth measure.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first three measures and a dynamic marking of *p* in the fourth measure. The bass clef staff continues with harmonic support, featuring a dynamic marking of *p* in the fourth measure.

Third system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and dynamic markings of *sf* and *mf* in the third and fourth measures. The bass clef staff continues with harmonic support, featuring a dynamic marking of *sf* in the third measure.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and dynamic markings of *f* and *ff* in the third and fourth measures. The bass clef staff continues with harmonic support, featuring a dynamic marking of *ff* in the third measure.

Fifth system of musical notation. The treble clef staff begins with the instruction "Con brio." and features a melodic line with a slur over the first two measures and dynamic markings of *ff* and *f* in the third and fourth measures. The bass clef staff continues with harmonic support, featuring a dynamic marking of *ff* in the third measure.

First system of musical notation. The treble staff features a rapid ascending scale starting on G4, marked *ff* and *f*. The bass staff provides harmonic support with chords and a few moving lines.

Second system of musical notation. The treble staff continues with a rapid ascending scale, marked *pp*. The bass staff features a series of chords, marked *pp sempre*.

Third system of musical notation. The treble staff continues with a rapid ascending scale, marked *pp*. The bass staff features a series of chords, marked *f cresc.*

Fourth system of musical notation. The treble staff features a series of chords, marked *f* and *p*. The bass staff features a series of chords, marked *f* and *p*.

Fifth system of musical notation. The treble staff features a series of chords, marked *f* and *p*. The bass staff features a series of chords, marked *f* and *p*.

p
mf marcato il basso

8

8

più f

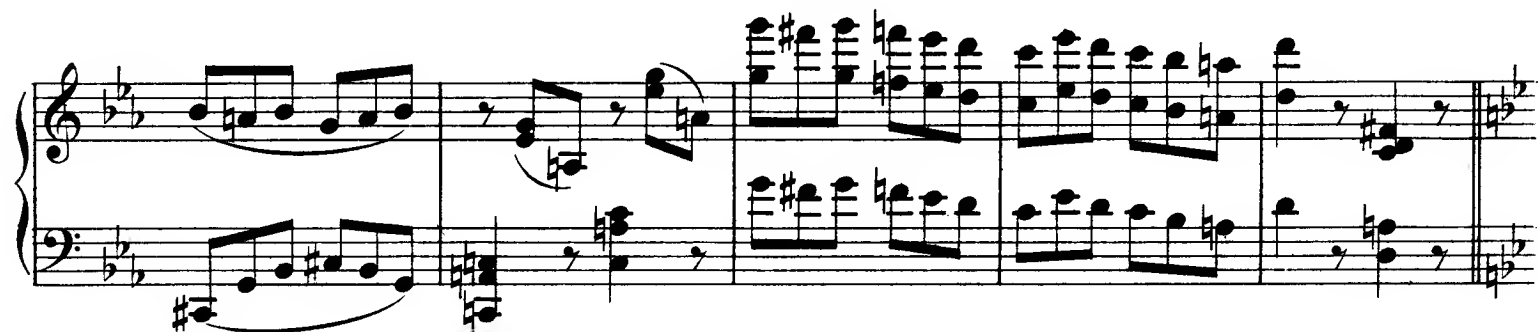
p

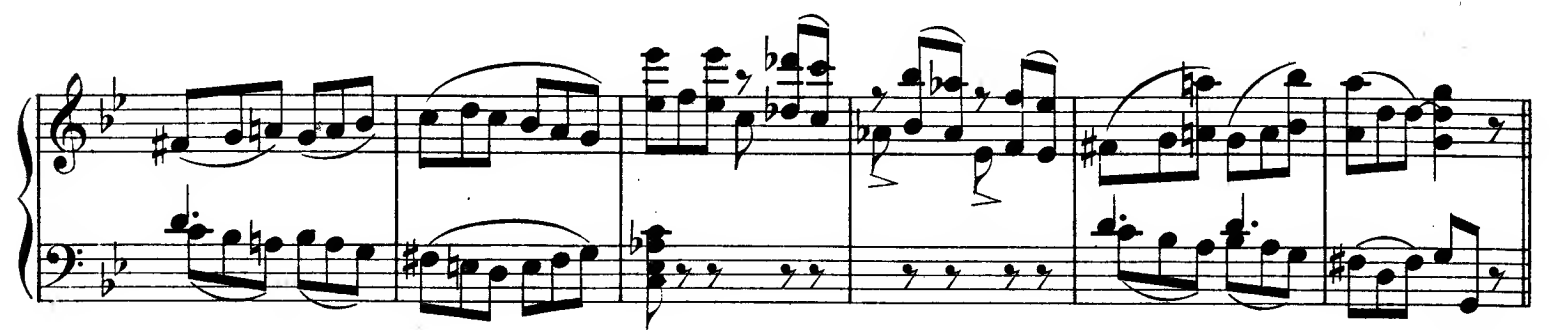
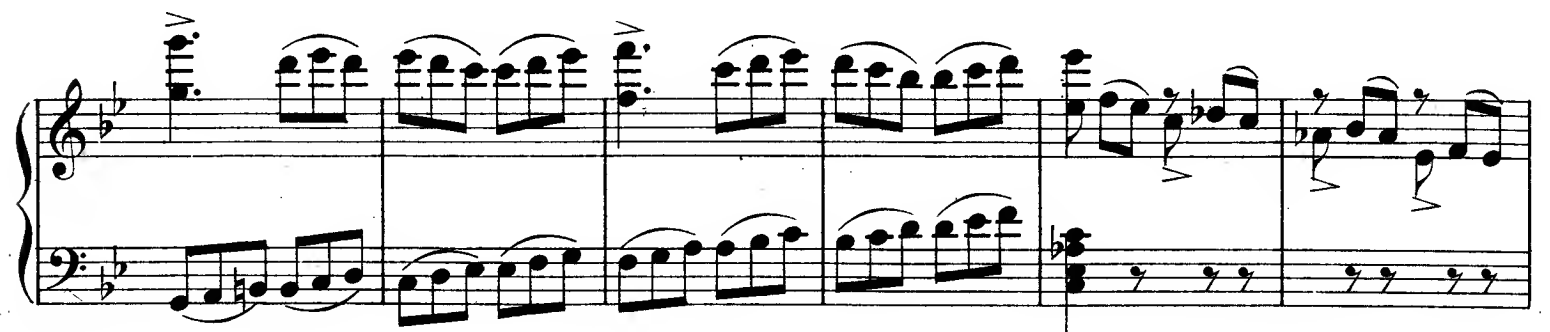
f

pp sempre

8

f marcato sempre





Con brio.

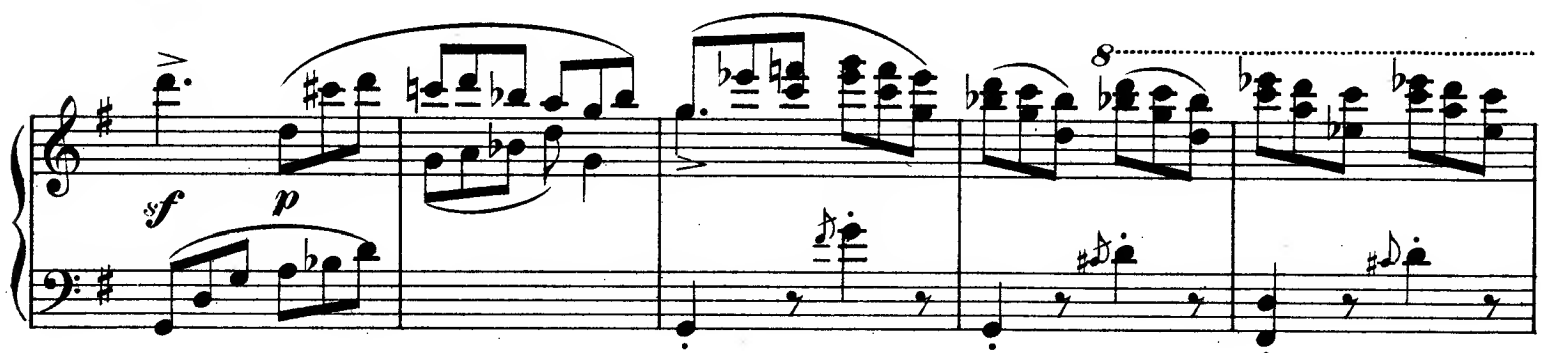
First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *ff* dynamic marking, followed by a *f* marking, and ends with another *ff* marking. The bass staff provides a harmonic accompaniment with various chordal textures.

Second system of musical notation. The treble staff includes a *f* dynamic marking, a *pp* marking, and another *f* marking. The bass staff continues the accompaniment with sustained chords and moving lines.

Third system of musical notation. The treble staff starts with a *pp sempre* marking, followed by a *pp* marking, and then a *f* marking. The bass staff features a prominent bass line with eighth-note patterns.

Fourth system of musical notation. The treble staff contains a series of chords and melodic fragments. The bass staff continues with a steady accompaniment of chords and moving lines.

Fifth system of musical notation. The treble staff features a series of chords and melodic fragments. The bass staff continues with a steady accompaniment of chords and moving lines.



Presto.

First system of musical notation for piano, measures 1-4. The key signature is one sharp (F#). The tempo is marked **Presto.**. The first measure is marked *fff con fuoco*. The second measure is marked *ff marcato*. The third measure is marked *ff*. The fourth measure is marked *ff*. The notation features dense chords and rapid sixteenth-note passages in both staves.

Second system of musical notation for piano, measures 5-8. The key signature is one sharp (F#). The first measure is marked *ff marcato*. The second measure is marked *ff*. The third measure is marked *ff*. The fourth measure is marked *ff*. The notation continues with dense chords and rapid sixteenth-note passages.

Third system of musical notation for piano, measures 9-12. The key signature is one sharp (F#). The first measure is marked *con fuoco stringendo*. The second measure is marked *con fuoco stringendo*. The third measure is marked *con fuoco stringendo*. The fourth measure is marked *con fuoco stringendo*. The notation features dense chords and rapid sixteenth-note passages.

Fourth system of musical notation for piano, measures 13-16. The key signature is one sharp (F#). The first measure is marked *ff*. The second measure is marked *ff*. The third measure is marked *ff*. The fourth measure is marked *ff*. The notation continues with dense chords and rapid sixteenth-note passages.

Fifth system of musical notation for piano, measures 17-20. The key signature is one sharp (F#). The first measure is marked *ff*. The second measure is marked *ff*. The third measure is marked *ff*. The fourth measure is marked *ff*. The notation continues with dense chords and rapid sixteenth-note passages.

Compositionen zu zwei für Pianoforte Händen



Verlag von
D. Rahter,
Leipzig.

l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.

Anton Arensky.	
Op. 1. 6 Clavierstücke in Kanonform	2,—
m 1. Fremdes Leid. — 2. Widerspruch. — 3. Marsch. — 4. Sorglosigkeit. — 5. Geständniss. — 6. Sehnsucht.	
Op. 42. 3 Morceaux. Complet	2,—
ss No. 1. Prélude	1,—
s No. 2. Romance	1,—
ss No. 3. Etude	1,20
Mihail Balakirew.	
ss Islamey. Fantaisie orientale	3,—
Ferruccio B. Busoni.	
Op. 30a. 2 Clavierstücke.	
ss No. 1. Contrapunktisches Tanzstück	1,—
s No. 2. Kleine Balletscene III	1,—
ss2 Cadenzen zu L. van Beethoven's Clavier-Concert No. 4. (G dur)	1,20
ss Präludium und Fuge (Es dur) für Orgel von Joh. Seb. Bach. Zum Concertgebrauch für Pianoforte frei bearbeitet	3,—
César Cui.	
3 Morceaux. Complet	2,30
s No. 1. Nocturne	1,—
s No. 2. Scherzino	1,—
s No. 3. Polka	1,—
Alexander von Fielitz.	
Op. 5. 3 Clavierstücke.	
s No. 1. Nocturne	—,80
m No. 2. Walzer-Serenade	1,30
m No. 3. Spanischer Tanz	1,20
Alfred Grünfeld.	
s Op. 31. Menuetto	2,—
ss Op. 35. Humoreske No. 2 (As dur)	2,50
s Op. 36. Mazurka No. 6 (Cismoll)	2,—
s Op. 37. Spanisches Ständchen	2,—
ss Op. 38. Barcarole No. 3 (F moll)	2,50
s Op. 39. Impromptu No. 2 (H dur)	2,—
ss Op. 40. Etude (As)	2,50
Finis Henriques.	
Bilderbuch. 20 Bilder aus dem Kinderleben, für Alt und Jung am Clavier erzählt.	
l-m Heft I. Complet	2,—
No. 1. A B C.	
No. 2. Der Puppe Wiegenlied.	
No. 3. Blindenkuh.	
No. 4. Abendgebet.	
No. 5. Tanz der Puppen.	
No. 6. Der kleine Soldat.	
l-m Heft II. Complet	2,—
No. 7. Auf Mütterleins Schooss.	
No. 8. Freiquartier.	
No. 9. Ballspiel.	
No. 10. „Das ist ganz gewiss wahr!“	
No. 11. Das weinende Kind.	
l-m Heft III. Complet	2,—
No. 12. Es kommt Besuch!	
No. 13. Mit Peitsche u. Zügel.	
No. 14. Die Schule ist aus!	
No. 15. Der Brummkreisel.	
No. 16. Heimweh.	
l-m Heft IV. Complet	2,—
No. 17. Der kleine Jockey.	
No. 18. Tanz der Heinzelmannchen.	
No. 19. Dornröschen.	
No. 20. „Hasche, hasche!“	
Adolf Henselt.	
m Abschiedsklage. Melodie	1,—
m Mon Chant du Cygne. Sérénade	1,20
m Sehnsucht. Melodie	1,—
l Romance russe de S. Tanéeff	—,60
l Valse de Joh. Strauss, interpretée	—,80

Florian Hermann.	
m Hommage-Valse	1,80
m Réverie russe	1,—
Génari Karganoff.	
Op. 3. 3 Morceaux. Complet	2,—
s No. 1. Scherzo	1,—
s No. 2. Nocturne	—,80
m No. 3. Mazurka	—,80
m Op. 6. Arabesques. 12 petites Pièces. Cahier I, II.	2,—
Op. 8. 3 Morceaux. Complet	2,50
m No. 1. Romance sans paroles	—,80
s No. 2. 2me Mazurka	1,—
m No. 3. Etude	1,—
Op. 10. Miniatures. 7 Pièces. Complet	3,—
m No. 1. Souvenir	—,60
m No. 2. Petite Valse	—,60
m No. 3. Reproche (Romance)	—,60
m No. 4. Intermezzo	—,80
m No. 5. Scherzino	—,80
s No. 6. Impromptu	—,80
s No. 7. Humoresque	—,80
s Op. 11. Gavotte (en UT min.)	1,20
ss Op. 12. Valse-Impromptu	1,50
ss Op. 16. Valse-Caprice	1,50
Op. 20. Album lyrique. 12 Pièces. Cahier I, II. Complet	3,—
m No. 1. Adieu. Mélodie	—,80
m No. 2. Pensée fugitive	—,80
s No. 3. Valse	1,20
l No. 4. Sérénade	—,60
m No. 5. Menuetto all' antico	—,60
m No. 6. Dans la gondole. Barcarolle	1,—
m No. 7. Réverie du soir	—,80
s No. 8. Scherzino	1,—
s No. 9. Romance	—,80
s No. 10. Capricciotto	—,80
s No. 11. Berceuse	—,60
s No. 12. Mazurka	1,—
Op. 21. Für die Jugend. 10 leichte Clavierstücke. Heft I, II	3,—
l No. 1. Märchen	—,80
l No. 2. Ungarisch	—,80
l No. 3. Elfentanz	1,—
l No. 4. Tarantelle (A moll)	1,—
l No. 5. Ländler (G dur)	—,80
l No. 6. Scherzino (A dur)	—,80
l No. 7. Polka (Es dur)	—,80
l No. 8. Walzer (A dur)	—,80
l No. 9. Mazurka (A dur)	—,80
l No. 10. Menuett (G moll)	1,—
Op. 22. Aquarelles. 5 Pièces. Complet	3,—
m No. 1. Au crépuscule	—,80
m No. 2. Valsette	—,80
m No. 3. Berceuse	—,80
m No. 4. Impromptu	—,80
l No. 5. Chant d'une mendicante	—,80
l Op. 25. Jugend-Album. 8 leichte Clavierstücke	2,50
l Op. 26. Ein Traum. Phantasiestück	—,60
m Op. 27. Prés d'un ruisseau	1,80
Arnold Krug.	
Op. 107. Für die junge Welt. 8 leichte Clavierstücke. Compl.	3,—
l No. 1. Bitte	—,50
l No. 2. Walzer	—,60
l No. 3. Grossvaters Geburtstag	—,60
l No. 4. Ballspiel	—,60
l No. 5. Romanze	—,60
l No. 6. Marsch	—,80
l No. 7. Die heiligen Drei Könige	—,60
l No. 8. Hinaus in's Freie	—,80
Franz Liszt.	
ss Polonaise aus „Eugen Onegin“, Oper von P. Tschaiowsky	3,—
ss Tarantellad'A. Dargomischsky	3,—
ss Cadence pour la Rhapsodie hongroise No. II par G. Kross	1,—

Th. Leschetizky.	
ss Op. 35. No. 2. Souvenir d'Ischl. Valse	1,50
Op. 36. 4 Morceaux. Complet	4,—
s No. 1. Aria	1,20
s No. 2. Gigue. Canon à deux voix	1,20
s No. 3. Humoresque	1,20
s No. 4. La Source. Etude	1,80
ss Op. 37. Valse-Caprice	2,50
ss Op. 38. No. 1. Menuetto capriccioso	2,50
ss No. 2. Mazurka Impromptu	2,50
Alessandro Longo.	
Op. 13. Suite di stile antico. Completo	3,—
s No. 1. Aria con variazioni	2,—
m No. 2. Sarabanda	1,—
s No. 3. Capriccio	1,—
Op. 17. 4 Morceaux. Complet	2,50
m No. 1. Romance	1,—
m No. 2. Barcarolle	—,80
m No. 3. Minuetto	—,80
m No. 4. Valse	1,—
s Op. 32. Sonata (Do minore)	4,—
Giuseppe Martucci.	
Op. 73. 2 Pièces.	
m No. 1. Serenata	1,20
m No. 2. Gavotta	1,20
Op. 74. Tréfle à quatre Feuilles. Petites Pièces. Complet	2,—
m No. 1. Prélude	—,80
m No. 2. Mouvement de Valse	1,—
m No. 3. Mouvement de Mazurka	—,60
m No. 4. Mouvement de Polka	—,80
Eduard Nápravník.	
Op. 61. 6 Morceaux	
m No. 1. Barcarolle	1,20
ss No. 2. A la russe	1,80
s No. 3. Elégie	1,20
s No. 4. Mazurka	1,50
s No. 5. Valse	1,50
s No. 6. Etude	1,50
Karl Nawratil.	
Op. 12. 4 Charakterstücke.	
s No. 1. Präludium	1,50
m No. 2. Sarabande	—,80
m No. 3. Gigue	1,—
s No. 4. Passacaglia	1,—
Horace Wadham Nicholl.	
Op. 22. 3 Stücke. Complet	1,50
m No. 1. Melodie	—,60
l No. 2. Nocturne	—,60
m No. 3. Ballabile	—,60
August Nöck.	
Op. 38. 6 Clavierstücke. Compl.	3,—
m No. 1. Lied ohne Worte	—,80
m No. 2. Walzer	1,—
m No. 3. Barcarole	1,—
m No. 4. Gavotte	1,—
m No. 5. Serenade	—,80
m No. 6. Mazurka	1,20
m Op. 49. Gavotte (No. 3, D dur)	1,20
Op. 50. 8 leichte Tonstücke für die Jugend. Complet	3,—
l No. 1. Im Kahn	—,60
l No. 2. Capricciotto	—,60
l No. 3. Walzer	—,80
l No. 4. Studie	—,80
l No. 5. Frohsinn	—,60
l No. 6. Lied	—,60
l No. 7. Mazurka	—,60
l No. 8. Reigen	—,60
Emil Paul.	
Op. 12. 2 Clavierstücke.	
m No. 1. Es war einmal	1,20
m No. 2. Bei froher Laune	1,20

Domenico Scarlatti.	
24 Stücke für Pianoforte, revidirt, mit Fingersatz versehen und in Form von Suiten geordnet von Alessandro Longo. Complet	3,—
In 8 Suiten . . . je 1,— und	1,50
Leander Schlegel.	
Op. 10. 3 Clavierstücke. Complet	2,50
s No. 1. Nachruf	1,20
m No. 2. Gretchen vor der Mater dolorosa	—,80
s No. 3. Phantasie-Walzer	1,20
ss Op. 11. Zweite Ballade für Pianoforte	2,50
Bernhard Scholz.	
m Op. 50. Ländler	1,50
Op. 52. Skizzen. Heft I. Compl.	2,50
m No. 1. Frühlingsglocken	—,80
s No. 2. Entschluss	1,—
m No. 3. Barcarole	—,50
s No. 4. Die Schmiede	—,80
Heft II. Complet	2,50
m No. 5. Scherzo	—,80
m No. 6. Margareth	—,80
m No. 7. Elegie	—,80
m No. 8. Nachklang	—,50
Eduard Schütt.	
m Op. 35. Präludien. Complet	3,—
Dieselben einzeln	—,60 bis 1,—
Op. 36. Poésies d'automne. 5 Morceaux. Complet	4,—
m No. 1. Vision d'automne	—,60
s No. 2. Au village	1,20
m No. 3. Cantique d'amour	1,—
s No. 4. Valse champêtre	1,50
m No. 5. Epilogue	—,60
Alfred Toft.	
m Op. 25. 3 Phantasiestücke	1,80
Op. 27. Kinderstücke	1,50
l No. 1. Der kleine Reitersmann.	
l No. 2. Grossmutter erzählt.	
l No. 3. Molly soll tanzen.	
l No. 4. Molly tod!	
l No. 5. Molly's Begräbniss.	
l No. 6. Trost.	
l No. 7. Wieder vergnügt	
Op. 29. Einsame Stunden. Cpt.	2,—
No. 1. Erinnerung	1,—
No. 2. Träumerei	1,—
No. 3. Nachhall aus Norwegen	1,—
Nikolai v. Wilm.	
Op. 18. 2 Valses de Salon.	
m No. 1. Valse gracieuse	1,—
m No. 2. Valse brillante	1,50
l Op. 14. No. 2. Canzonetta	—,50
l No. 6. Alla marcia	1,—
m Op. 16. Herbstfrüchte. 10 Charakterstücke. 2 Hefte . . . je	1,80
Felix Woysch.	
Op. 44. Improvisationen. Heft I, II. Complet	2,—
m No. 1. In ein Album	1,—
m No. 2. Erinnerung	1,—
s No. 3. Nächtlicher Ritt	1,20
m No. 4. Frühlingsgesang	—,60
s No. 5. Notturmo	1,—
m No. 6. Canzonetta	—,60
m No. 7. Traumgesicht	1,—
m No. 8. Epilog	1,—
Paul Zilcher.	
l Op. 23. Spinnlied	1,20
Op. 25. Miniaturen. 6 Clavierstücke. Complet	2,—
m No. 1. Serenade	—,60
m No. 2. Scherzetto	—,60
m No. 3. Melodie	—,60
m No. 4. Intermezzo	—,60
m No. 5. Barcarole	—,60
m No. 6. Humoreske	—,60

 **Kostenlos.** Neues illustriertes Pianofortemusik-Verzeichniss mit Schwierigkeitsgraden. **Kostenlos.** 